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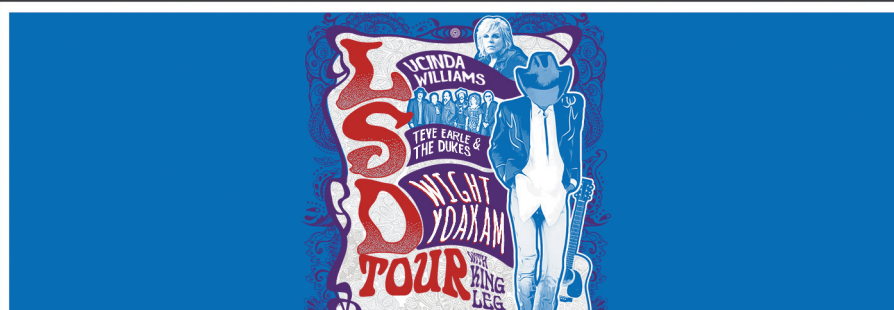
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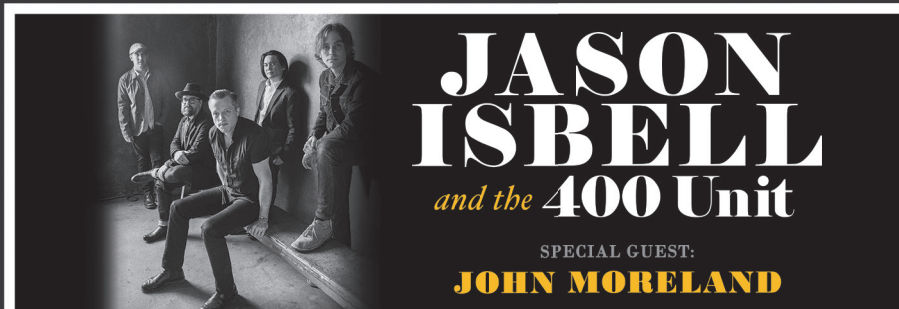
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9

THE BEST TWO WEEKS OF THE YEAR

// BY NORA SPITZNOGLE



ADAM AND STEFANI MOORE ENJOYING LUNCH AT THE FAIR

12

PARADISE FOR FOOD LOVERS

// BY LAURA MCPHEE

IN THIS ISSUE

10 REASONS TO LOVE THE INDIANA STATE FAIR

By Nora Spitznogle

SOUNDCHECK	20
BARFLY	20
FREE WILL ASTROLOGY.....	23

ONLINE NOW

PURDUE AND BALL STATE REACT TO PAPA JOHN CONTROVERSY

By: Rob Burgess

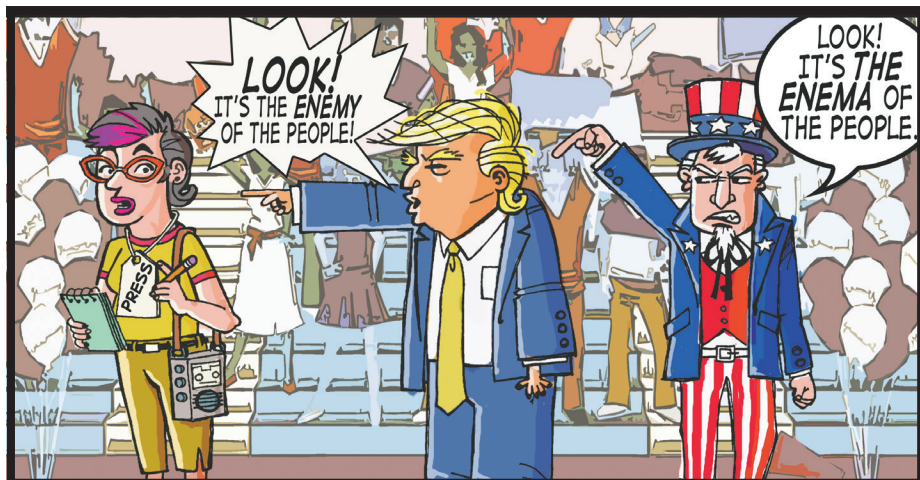
IN NEXT WEEK

WHO'S GOT THE BEST WINGS IN INDY?

By: Nuvo Editors

GADFLY

BY WAYNE BERTSCH

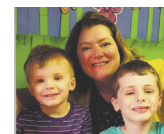


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What's your favorite State Fair food?

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Corn on the Cob

// CIRCUS TEAM



Laura McPhee
EDITOR
lmcphee@nuvo.net
[@thelauramcphoe](https://www.instagram.com/thelauramcphoe)
Corn on the Cob



Dan Grossman
ARTS EDITOR
dgrossman@nuvo.net
[@nuvoartsdan](https://www.instagram.com/nuvoartsdan)
Corn Dogs



Rob Burgess
NEWS EDITOR
rburgess@nuvo.net
[@robaburg](https://www.instagram.com/robaburg)
Deep Fried Oreos



Seth Johnson
MUSIC EDITOR
sjohnson@nuvo.net
[@sethvthem](https://www.instagram.com/sethvthem)
Corn Dogs



Ian McPhee
SOUNDCHECK
ian@nuvo.net
Seth's Corn Dog



Charlie Clark™
PRODUCTION MANAGER
cclark@nuvo.net
Donut Burger



Haley Ward
PHOTOGRAPHY // ADVERTISING DESIGNER
hward@nuvo.net
Deep Fried Reese's



Mercer Suppiger
EDITORIAL DESIGNER
msuppiger@nuvo.net
Grilled cheese & a milkshake from The Dairy Barn



La'Tia Smith
SALES // MARKETING SUPPORT
lsmith@nuvo.net
Elephant Ears



Kathy Flahavin
BUSINESS MANAGER
kflahavin@nuvo.net
Corn on the cob, rib-eye sandwich and Shake-em-up lemonade



Trice Rias-Thompson
ASST. SALES MANAGER
317.808.4608
triesthompson@nuvo.net
Two Bites of everything



Nathan Shipley
ACCOUNT EXECUTIVE
317.808.4613
nshipley@nuvo.net
Beer



Kevin McKinney
PUBLISHER
kmckinney@nuvo.net
Salt Water Taffy



FILM EDITOR: Ed Johnson-Ott. **CONTRIBUTING EDITOR:** David Hoppe. **CONTRIBUTING ARTISTS:** Wayne Bertsch, Mark Sheldon, Mark A. Lee, **CONTRIBUTING WRITERS:** Rita Kohn, Kyle Long, Dan Savage, Renee Sweeny, Mark A. Lee, Alan Sculley

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MAILING ADDRESS: 3951 N. Meridian St., Suite 200, Indianapolis, IN 46208
TELEPHONE: (317) 254-2400
FAX: (317) 254-2405 **WEB:** nuvo.net

HARRISON ULLMANN
(1935-2000) Editor (1993-2000)
ANDY JACOBS JR. (1932-2013)
Contributing (2003-2013)

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VOICES

MEET ROB, NUVO'S NEW NEWS EDITOR

BY **ROB BURGESS** // RBURGESS@NUVO.NET



Hello, Indianapolis!
We meet once again.

If my name sounds familiar to regular NUVO readers, there may be a reason for that. I first wrote stories and took photographs for NUVO back in late 2010 and early 2011 as a freelancer. And, now, I'm happy to announce I have returned, this time as News Editor, and I couldn't be more thrilled. Thank you in advance for reading.

I thought I should take this opportunity to reintroduce myself: I was born in Bloomington and grew up in Mitchell. I am the fourth generation in my family to work as a journalist. My wife, Ash, and I met when we were both students at Indiana University. During my last semester there, I student taught in the United Kingdom for three months. After graduation, Ash and I lived in Northern California for three years. We now have two children; a 4-year-old boy, Harper, and a 1-year-old girl, Emerald. We love discovering new coffee shops, eating out at restaurants, and visiting parks and museums. In what free time I do have, I listen to and create podcasts, read books, listen to and play music (in order of proficiency: guitar, bass and ukulele), and watch movies (favorite: *The Big Lebowski*) and TV shows (favorites: *The Sopranos* and *The Office*).

But, enough about me.

Let's talk about you.

I'm so excited to begin this new chapter, but please understand I can't do this alone. At last count, more than 800,000 people called Indianapolis home. And, the metropolitan area is over 2 million and counting. Every one of those people has a story to tell. It would be ludicrous for me to assume one person could possibly know where to begin with no help.

That's where you come in. I want to hear from you, our readers. Is there an issue we haven't covered you think we should know about? Is there something we have covered we could have done a better job with? Is someone making a difference in your community we don't know about? Want to give us constructive criticism? How about compliments? (Or, maybe, even, constructive compliments?) I want to hear about it.

I'm easy to reach. I promise. You can find me on Twitter. (My handle is @robaburg.) You can call me at my desk phone at 317-808-4614. (Make sure to include your name and phone number if you leave a voicemail.) You can send me an email at rburgess@nuvo.net. You can even send me something by regular mail at 3951 N. Meridian St., Suite 200, Indianapolis, IN 46208. I don't think you can send me a message via messenger pigeon as of right now, but I will certainly let you know if that changes.

"A good newspaper, I suppose, is a nation talking to itself," playwright and essayist Arthur Miller once said.

So, in that spirit, get at me, Indy. Let's talk. **N**

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IMPD CONFRONTS IMPLICIT BIAS AFTER AARON BAILEY SHOOTING

Training Part of Mayor's Reforms, but Activists Say More Work is Needed

BY ROB BURGESS // RBURGESS@NUVO.NET



A CLASS OF IMPD COMMANDERS AND COMMUNITY LEADERS PARTICIPATE IN IMPLICIT BIAS TRAINING NOV. 14, 2017 // SUBMITTED PHOTO, MAYOR JOE HOGSETT'S OFFICE

In Lorie Fridell's experience, police departments usually secure her company's services under one of two scenarios.

For the last decade, Fridell has been the owner of Fair & Impartial Policing, the self-described number one provider of implicit bias awareness training for law enforcement in North America.

Fridell said around 60 percent of her clients are cities which are operating proactively. And, then, there are the other 40 percent.

"Sometimes there's a firestorm in the jurisdiction and they need some quick assistance and action," she said.

The Indianapolis Metropolitan Police Department falls into the second category.

THE SHOOTING OF AARON BAILEY

In the early morning hours of June 29, 2017, IMPD officers Michal P. Dinnsen and Carlton J. Howard fatally shot unarmed black motorist Aaron Bailey, 45.

In October 2017, a special prosecutor announced there would be no criminal charges against Dinnsen or Howard.

In May, the Civilian Police Merit Board ruled in the officers' favor, allowing them to keep their jobs.

And, in June, the city agreed to settle a civil lawsuit with Bailey's estate for \$650,000.

In response, Mayor Joe Hogsett announced a series of systematic reforms to the IMPD.

Chief among them was the implicit bias training.

On Oct. 11 and 12, and Nov. 13 and 14, Fridell taught two classes of 30 students each, which were split between IMPD commanders and community leaders. In December, and again in May, the 16th and 17th recruit classes were instructed on implicit bias. And, July 27, new supervisors, along with community members, were trained at the IMPD Training Academy.

In addition, 30 officers were part of a three-day Train-the-Trainer Program. Trainers are certified and licensed to train FIP curricula in their agencies or academies for a period of two years from date of certification.

EXPLICIT VS. IMPLICIT BIAS

Most people, when asked directly, would probably not admit to being openly prejudicial.

If they did, though, this would be classified as explicit bias.

"This person links groups to various stereotypes," said Fridell. "That's based on animus and hostility towards those groups. ... Those stereotypes can impact on that person's perceptions and behavior. ... It's deliberate and conscious. They're not worried about the discriminatory behavior."

The more likely scenario — implicit bias — is much harder to recognize.

"We still link groups to stereotypes, but it's not based on animus and hostility,"

said Fridell. “Those stereotypes can impact perceptions and behavior, producing discriminatory behavior. But, it can happen outside of conscious awareness, even in well-intentioned people who are at the conscious level reject biases, stereotypes, and prejudice.”

UNCOMFORTABLE CONVERSATIONS

Fridell said it's not uncommon for her to address officers who are “somewhere between defensive and downright hostile.”

“That's because police have been beat up over this issue for many years and treated as if they all have explicit bias,” she said.

Fridell said this initial defensiveness can be reduced by depersonalizing the issue and linking the training to their aspirations.

“As soon as we say, ‘Policing based on your implicit biases can make you unsafe,’ their ears perk up,” she said. “It can make you ineffective. They want to know about that.”

Lieutenant Michael Wolley said the conversations with the command staff were “really difficult.”

“When you add in [that we are], now we're teaching it to recruits and to supervisors, the conversations become a little more passionate,” he said. “Without presenting the science behind implicit bias, if you just take it at face value, I think the first reaction of an officer is, ‘Are you basically calling me racist? Are you saying that I'm prejudiced towards certain groups of people?’ So, they are at a defensive stance.”

Wolley said it was important for officers to understand implicit bias didn't just mean race, but also socio-economic status, age, gender, disability, and any number of other variables.

“Everyone has these biases that they might not even be aware of,” he said.

TRAINING WITH OFFICERS AND THE COMMUNITY

Wolley said the IMPD has been researching implicit bias training as far back as 2015 before settling on Fair & Impartial Policing.

The curriculum is currently taught to academy recruits and has been implemented into current and future supervisor schools. Newly-promoted sergeants, lieutenants, and captains attended the training

as most of them prepare to take on district patrol assignments.

Fridell said it was to the credit of IMPD Chief Bryan Roach that the training was being conducted throughout the department, and not just from the top.

“Sometimes a chief will call me and he says come on in and train my patrol officers and sergeants,” she said. “And, that's really not the full answer. ... There are important things that need to be going on from the leadership down as well as training from the bottom up.”

In addition to the officers who participated, community leaders and citizens were invited to take part in the trainings as well.

“The community gets to talk about things from their perspective or from their lens on how they feel about officers and how certain segments of the population are being treated,” said Wolley. “Officers get an opportunity to kind of share some insight on why they do some of the things they do and kind of get some perspective. So, it's a sharing opportunity.”

Wolley said he was appreciative of the community engagement during the training process.

“We need their input. We need the engagement,” he said. “Because that's the only way that we're going to get better as a city is if we open up that dialog and we communicate respectfully and we can see things through each other's lenses.”

MORE WORK NEEDED

Brandon Randall has been a part of the Indianapolis group Don't Sleep since its inception. He started as community liaison, and then became the youth action chair. He was one of several community members contacted by IMPD to be a part of the implicit bias training.

“I wasn't a fan,” he said. “There was a lot of uncomfortable tension in the room. And it was just really sad. I didn't walk away feeling very positive, unfortunately.”

Randall said he had assumed the training would be more narrowly focused on the

issue of racial bias.

“That is not what really what happened,” he said. “The model that they're using for the implicit bias training, it's not really aggressive. ... Since it was brought here to Indianapolis because of the Aaron Bailey situation, there was an impression that they were going to be a little more blunt talking about issues specifically surrounding race.”

Randall said the only part of the training he had seen specifically address race was the famous doll tests, which were first conducted by husband-and-wife black psychologists Kenneth and Mamie Clark in the 1930s and 1940s. In those experiments, the couple presented children with two dolls differentiated only by skin and hair color.

The subjects were asked to tell them which doll had more favorable attributes. Again and again, the children ascribed those positive traits to the white dolls, not the black ones.

Randall said even this point was contested by the officers in attendance.

“One of the officers was like, ‘There was a follow-up to that. It's more than just what you see.

There's more context,’” he said.

“Every time there was a situation brought up that was in favor of talking about race or racial issues, it wasn't received. People were getting super defensive. There was a lot of projection. ‘We don't know the situation. We weren't there.’ It was really frustrating.”

Randall said he would be in support of a curriculum more focused on race and racial identity.

“While there are other marginalized categories, the one that is most pressing as a disconnect between law enforcement and the community, is race-centered,” he said.

Randall said he would also be in favor of training conducted by community members at a more neutral location.

“Community members really regardless of race should be conducting the training instead of other police officers,” he said. “I think when you have that training at the academy, it's kind of like home turf, and so



LORIE FRIDELL IS OWNER OF FAIR & IMPARTIAL POLICING //

it gives some sort of sense of defense, but it really should be in a neutral location, so people's guards aren't so secure.”

While Randall had criticisms for the way the training was implemented, he praised Chief Roach's vision.

“He wants his officers to get it, because I personally feel that he gets it. I feel like he is more visible, more accessible than some of the previous chiefs of police, and I think that he is doing a great job,” he said. “I wish that the officers as individuals and as a collective would take a little bit more ownership.”

David Hampton, deputy mayor of neighborhood engagement, said he hoped Randall and others in the community would be patient as the reforms were implemented.

“While strides have been made, we all admit we have a little ways to go,” he said. “So, we need to hear some of that feedback. So, please keep it coming. Because that's the only way we can improve is if we are informed about the community's perspective. So, his perspective and others are very important for continuing the improvements to the process. But, this is the first go. So, I think we're all looking forward to some major changes in 2019.”

For the IMPD's part, Wolley said the next steps in putting Mayor Hogsett's reforms into practice would involve de-escalation training for officers, but that the exact time table was uncertain.

“The premise is basically creating space, distance, trying to talk people down,” he said. “I think a lot of times we're so stressed going run to run to run that we kind of have this mindset of, ‘OK this is my run. I need to solve it and move onto the next one,’ that we forget sometimes that the why is so important.” ■

“There was a lot of uncomfortable tension in the room. And it was just really sad.”

— BRANDON RANDALL, DON'T SLEEP

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KNOZONE

THE BEST TWO WEEKS OF THE YEAR

Our Top 10 Reasons to Love the Indiana State Fair

BY NORA SPITZNOGLE // EDITORS@NUVO.NET



// PHOTOS BY CHARLIE CLARK

No one loves the Indiana State Fair more than Nora Spitznogle. One of *Indy's Favorite People*, she works for the nonprofit *Second Helpings* by day and waits tables at the legendary *Red Key* tavern by night. In between all that important work, Nora finds time to write for the *Broad Ripple Gazette* and *NUVO*—mostly about her adventures around the city.

Nora goes to the fair every day over the course of its two week run, and she'll be posting daily stories about her visit over at nuvo.net/slash. In addition to those updates, we asked Nora for a list of her favorite things about the fair, and she was only too happy to comply.

1. Breakfast at the Fair

I love watching the Fairgrounds wake up. While the gates officially open at 8 a.m., you can get in earlier (with a ticket, of course). There are a couple of places that serve breakfast on Main Street and two of them are next to each other. The Dairy Bar serves Jimmy Dean sausage and egg biscuit sandwiches. Bonus: if you drink your milk in the form of a shake there is no judgement. The Voluntary Contributing Member Shriners folks serve a more substantial breakfast in their tent. Make sure you buy a morning newspaper from Walter, a fixture at the Fairgrounds and other Indianapolis events since forever.

2. The Tractor Parade

State Fair officials call it the Daily Parade, but it's all about the antique tractors for me. The parade starts on Main Street and winds around Track-side Parkway (and you thought these streets had no names). The parade lineup changes daily, but it's typically a mix of clowns, old cars, one float, people in mascot costumes, horses, and tractors. As a kid, my dream was to ride in a wagon in the State Fair parade. I got to hitch a ride a few years ago, and it was as thrilling as I imagined. The parade starts at 6:30 p.m. every evening except Tuesdays and Saturdays.

3. Indiana Arts Building

I'm still hooked on the rush of taking projects to the fair that I first experienced as an 11-year-old 4-H farm kid. I'm not sure that I bake any better than I did then, and I continue to stress out over the uniformity of the six cookies or pieces of toffee that get entered. I don't even want to talk about this year's cake. Anyway, this is the building to find all of the adult projects entered in the Open Show (anyone can enter) competition. You will see everything from Ugly Lamps—mine is the one with the red ribbon—to pickled carrots. Look for the antique tools and Baby Boomer toys and photography on the second floor. You will find the pies and



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The Big Story Continued...

candies on the basement level. The building is open from 9 a.m. to 9 p.m. daily.

4. Pioneer Village Building

The building is chockful of old-timey handiwork, demonstrations, vintage farm equipment, and music. In the middle of the building you'll find Dick Reel in his woodshop. Dick has demonstrated woodworking and carving for over 20 years. Better yet, he has worked on the fairgrounds every August since he was 14 and has wonderful stories about working at the grandstand and taking tickets at the entrance gates. You'll find music on the stage on the north side of the building and sometimes on the front porch, and singalongs and gospel music sessions are known to breakout around the piano. The building is open from 9 a.m. to 9 p.m. daily.

5. Pioneer Village Machinery Field

They fire up the vintage farm equipment at 10 a.m., 2 p.m., and 4 p.m. each day. It is noisy and smoky and hot and fabulous. You can see giant logs sawn, wheat thrashed, gears and belts shimmying, and other fabulousness. An emcee will explain what is happening and tell a few dad jokes guaranteed to make you groan. There is always action during the day in the field, as well as a wheelwright shop (say hello to Elsworth Christmas), shingle making, cooking, and antique tractors on display.

6. The Restrooms

I'm a logistics person by day and am so impressed by how clean the grounds and restrooms are throughout the Fair. Many of the restrooms are air-conditioned. Don't be afraid of the ones in the animal barns.

7. The Food

I'm a big fan of the booths run by the commodities folks—the Pork Tent, the Dairy Bar, and the Beef Cattle Tent. I also appreciate the folks who bring their food show on the road, speaking of logistics. This year I'm determined to sample each-and-every one of the 17 new fair foods. Nine of them feature bacon so I'm spreading them out to give my arteries a break. Amazingly I typically lose weight during the Fair from all of walking.

8. Step Right Up


I'll admit to being a touch disappointed in the theme when I heard it. I want people looking at animals and cakes and 4-H projects, and not sitting under the Big Top, dammit. However, I soon came to embrace the circus idea.

Indiana has a rich circus heritage. Peru—the middle-north Indiana town, not the country—is known as the Circus Capital of the World. Side note, I grew up pronouncing it “pea-roo,” but that's another matter. Travelling shows started wintering in Peru in the 1880s, and by the 1920s the town was labeled on maps as “Circus City.” By the 1940s, the shows had discovered that Florida was a warmer place to winter. The Peru Amateur Circus started in 1960 and thousands of kids have learned performance techniques since then. There are three Big Top performances daily at 1, 4, and 7 p.m., except for Thursdays when there is no 1 p.m. show. The Celebrating Indiana's Circus Heritage Exhibit on Main Street is open 9 a.m. to 9 p.m. daily.

9. 4-H Exhibit Halls

The items you see displayed in the two exhibit buildings are the culmination of the years' worth of hard work the 4-H members have been doing. You'll find everything from small engines to home furnishings. I love the smell of sugar and anticipation that wafts from the basement of the building where the cakes are displayed. Take your time to appreciate all of their efforts.

10. Barns


Speaking of hard work, the 4-H kids that enter livestock have raised their animals from calves or piglets or lambs, or ponies, or newly hatched eggs. When they're at the Fair they're constantly grooming and feeding and watering and keeping the animals cool. And most of them sleep at the Fairgrounds, which I used to think was wildly glamorous, but now realize would it wouldn't be fun to be sleeping dormitory style on the top floor of a barn. Pro tip: ask before you pet anything with teeth. 



// PHOTO BY NORA SPITZNOGLE



// PHOTOS BY CHARLIE CLARK



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PARADISE FOR FOOD LOVERS

10 Things to Eat at the State Fair

BY LAURA MCPHEE // LMCPEE@NUVO.NET

Finding something to do at the Indiana State Fair is never a problem, even if you go every single day like Nora Spitznogle. You can ride the rides, pet the pigs, judge the already judged handicrafts, and (I'm not making this up) buy a hot tub.

But, those things to do aren't the actual reasons you go to the State Fair. You go to

eat. All that other stuff is merely how you kill the time in between getting something else to eat.

The seasoned fair attendee knows it's best to a) eat small, eat often and b) come on \$2 Tuesday. If you can't make it on a Tuesday, bring a lot of cash and don't bitch about it. The fair only happens once a year, it's well worth the splurge.

1. Corn on the Cob

It's roasted. It's smothered in butter. It's so hot you'll burn your tongue. But that's OK, because it is the whole freakin' reason you come to the damn fair. It's Indiana agriculture at its best.

2. Pork sandwiches

Now that you've had your vegetables, it's time for protein. There's plenty to choose from, but we're partial to the Indiana Pork tent and their selection of breaded tenderloin, BBQ or the garbage burger.

3. Lemon Shake Ups

You're thirsty. It's like 100 degrees out there. You need a lemon shake up or else you will die. Pro tip: go ahead and buy the insanely expensive souvenir cup and then refill it with water the rest of the day.

4. Inside Out Grilled Cheese

One of the new offerings this year, and we can't believe it took this long for someone to invent the greatest grilled cheese ever. For the uninitiated, that's a grilled cheese sandwich covered in fried cheese and it's awesome!

5. Sausage and Onions

The Italian sausage is so flavorful, and the grilled onions so sweet, you'll be saying, "ohmygodthisissofreakinggood" while your mouth is still full to anyone within earshot.

6. Doughnut Burger

Don't knock it 'til you try it. And we have. Several times. It's a hamburger with a doughnut in place of the traditional bun. No lie.

7. Corn Dog

The undisputed king of stick foods, the corn dog is a good option for later in the day when you really want to get cotton candy but think that might be too much sugar to go with your fifth lemon shake up.

8. Deep-Fried Everything

Live like it's your last damn day on this dying planet! Go ahead, eat the deep-fried Oreo, Twinkie, peanut butter and jelly sandwich, and whatever else they have on the menu.

9. Elephant Ear

This is one you'll need to sit down for, which is fine because you're feet are killing you by now anyway. You want to get it hot, smother it in powdered sugar, and then eat it before it cools.

10. Cotton Candy

Last, but most certainly not least, you need some cotton candy. While some people like to get it in the bag at the end of the day so they can "save it for later," we think that's plain dumb. Eat it on the walk back to the car. Eat it on the way home. **N**



// PHOTOS BY CHARLIE CLARK

STATE FAIR BREWS AND OTHER AUGUST FLAVORS

BY RITA KOHN // RKOHN@NUVO.NET

Celebrate the start of the Indiana State Fair 2018 and International Beer Day with a visit to the Grand Hall exhibition of Indiana craft and artisan beverages. Located across from the Coliseum, the Grand Hall is open daily, noon-9 p.m. Aug. 3-19, for tastings and sales by the glass from a rotating list of made-in-Indiana products. You must be 21 or over to enter the venue unless accompanied by an adult.

NEW BREWS

Three Floyds: Robert the Bruce Scottish-style Ale, Moloko Milk Stout and Permanent Funeral DIPA, brewed in collaboration with members of Pig Destroyer band.

Rock Bottom: Double Swirl Kettle Sour brewed with raspberries and blackberries; Pineapple swirl Kettle Sour brewed with pineapples, lactose, and vanilla.

MashCraft: Sunday Funday with Pomegranate & Blueberries Fruit Saison; Callisto, Apricot Fruit Wine; Klamroth's Alt, German Alter; Tease, Vienna Lager; Squeeze the Juice, New England Style IPA; High PA, Collaboration IPA with Indy High Bines.

Sun King: Cherry Busey, a Flinders-style Oud Bruin Ale produced using a complex cocktail of wild yeasts and aged in a bevy of barrels. A multitude of Montmorency cherries were lovingly liberated to give the beer its tart cherry tang. Hop-Gnar the Pale, triple dry-hopped Pale Ale on tap.

Upland: Return of Preservation Pilsner in a new highly hopped recipe. Admittedly, it's been six years since last tasted, but I admit to enjoying the original. Nevertheless, all around me at the gala birthday event, everyone else was loving the happier version Pilsner.

Brokerage Brewery: Brewer Corey Patterson reported, "Brut Brut Brut No. 1 is our first Brut IPA!" A dry, effervescent IPA with low bitterness and white wine aroma at Sun King Fishers and downtown Indy while supplies last.

Flat 12: Violet B. Wit sour Belgian-Style Witbier infused with blueberries. Pours a deep violet color, with a light, fruity, and tart finish, on draft only; Chalet Wit Belgian-style Witbier infused with apricot for delicate notes of apricot. Brewed with real fruit on draft and in cans.

Triton: Aug. 8: Experimental Dessert Stout #2 is a potential "one shot" kind of deal; Aug. 15: Experimental Dessert Stout #3; Both tapings at 3 to 10.

Half Moon: Fruit Cocktail IPA with a medley of tangerine, passion fruit, blood orange, grapefruit, pineapple and watermelon perfectly balanced with Summit and Citra hop varieties.

Bloomington Brewing: Spoattie Oattie Oatmeal Pale Ale, made with a naturally hazy yeast strain and a balance of malts and hops for zesty citrus hop aroma with very little bitterness. Cloudy orange and straw-hued.

UPCOMING EVENTS

Aug. 8: Yappy Hour at The Historic Ambassador House in Fishers features Mash-Craft brews, Big D's Dawgs, live music, and dog-friendly activities.

Aug. 25: Triton Brewing's 7th Anniversary. Rusty Redenbacher is bringing the jams, specialty beer tapings, Pi Indy Food Truck, and bomber bottle release.

Sept. 8: 6th annual Sun King CANvitational on Georgia Street in downtown Indy. The official beer of CANvitational 2018 is Riding the Rails Hoppy Lager. **N**



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AUGUST FIRST FRIDAY: LIFE, DEATH, AND PROPERTY VALUES

BY JENNIFER DELGADILLO // ARTS@NUVO.NET

August First Friday was a busy one, but I managed visits to *Point Blank* at 10th West Gallery in the Stutz Business and Arts Center, *We're Open, Come in* at Gallery 924, and the Josh Rush and Johnny McKee show at the pop-up gallery in the Peterson Printing Building.

I started my evening with *Point Blank*, curated by Maria Behringer and Tony Quintana and featuring work by Anna Martinez, Shami-ra Wilson Young, and Jamie Lynn Williams.

For this exhibition, Behringer and Quintana present an angle that feels more playful after the two-month, two-part exhibition of works by Stanley Krohmer that ended in July. The curated display of contemporary works subtly explores what happens when artists challenge the mediums they work in. But the curators chose three different artists who work in smaller scale, so the point is driven home without extravagant tricks.

Young's little house paintings are ambiguous pieces ambling between the realms of painting, graphic design, and textile arts. Martinez's paintings are muted pieces that seem to reference or exist more as minimalist sculptures than they do as paintings with their bold form and assertiveness.

Williams' works stands out for its relative excess—in juxtaposition to the work by Martinez and Young—with her expressive use of needlework. With the exception of one of her pieces, where a quilt is given a structure so it can hang off the wall like a painting, all of Williams' works exist in the confines of embroidery hoops.

"What does it mean to be a good neighbor?" is one of the questions explored in *We're Open, Come in* at Gallery 924. The exhibition is a culmination of three years of work by various artists, led by Meredith Brickell. The

work existed as House Life Project (HLP) at three previously abandoned houses in the Near Eastside of Indianapolis.

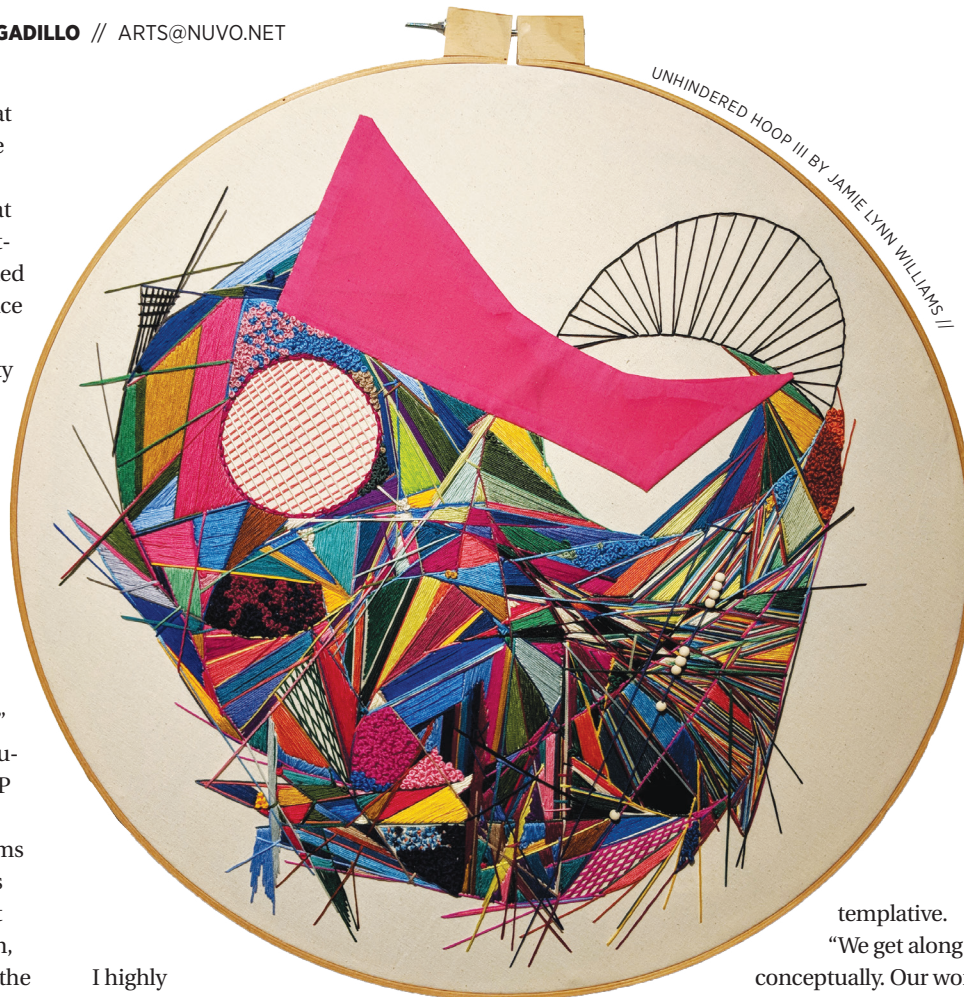
Three years ago, an abandoned house at 804 Easter Ave. drew Meredith Brickell's attention. For Brickell, houses like this formed this question: "What's the value of this place outside of the real estate market?"

Soon the house became a hub of activity for curious neighbors and children, community stakeholders, and local artists. Various art projects, which revolved around the physical presence of the house, eventually evolved to more complex ideas and more mindful choices regarding the art and writing that took place at HLP.

Brickell focused issues that previously existed only in the periphery to the centerstage. Soon, the "People + Property" conversation series was developed, eventually forming most of the content in an HLP publication titled *People + Property*.

The exhibition and the published poems and essays in the 52-page tabloid discuss what it means to be a good neighbor. But they also explore themes of gentrification, space, mobility and how the history and the lives of other people can inform the places we inhabit.

One of the most noteworthy pieces is Andrea Jandernoa's *Told/Retold*, which started as an exercise of placing screws and gold leaf in all of the cracks of one of the rooms of a house at 605 N. Tacoma. The screws were then turned into another piece on display in the gallery where they are preserved in resin cubes, impressively capturing the same feeling of wanting to preserve a moment in time and acknowledging change that pervades throughout the House Life Project.



I highly recommend people stop by, visit the installation and pick up a free copy of *People + Property*. For a more hands-on experience, Gallery 924 is hosting a community conversation on August 16, 6-8 p.m.

I ended the night at the Josh Rush and Johnny McKee pop-up show, where Charlie Ballantine played jazz guitar in the middle of the gallery space. On the right side of the gallery, Rush's loose abstracted landscapes seem to dance with life. On the left side of the gallery, McKee's paintings seem more con-

templative. "We get along conceptually. Our work doesn't look alike at all, but we're both very interested in finding quiet within our work," says McKee.

McKee says that most of his work explores life and death while, at the same time, realizing this comes across as an overly-broad statement. ("That's probably what most artists say," he says.) But I understand what he means. The details he contemplates in his paintings are subtle, and it's interesting that a painting about the beginning of something can look so much like a painting about the end.

But isn't it always like that? **N**

AUG.
11EVENT // An Evening with Susan Werner
WHERE // The Cabaret
TICKETS // \$45-\$75AUG.
3-12EVENT // *The Rainmakers*
WHERE // Buck Creek Players
TICKETS // \$16-\$18

CHRIS REDD //



FAILING INTO THE FUNNY BUSINESS

Comedian Chris Redd on His Path from the Streets to 'SNL'

BY SETH JOHNSON // SJOHNSON@NUVO.NET

From fast food to insurance, comedian Chris Redd has worked all sorts of shit jobs over the course of his life. With this being said, his recent addition to the cast of *Saturday Night Live* was quite a triumph.

"It's been a little crazy, but it's dope," Redd says in a phone interview. "I just never thought it [doing comedy] would be this fucking cool. I never thought I would like it this much."

Between Aug. 16 and 18, Redd will perform five stand-up sets at The Comedy Attic in Bloomington, as he takes a short break from film and television. Ahead of the shows, we caught up with the 33-year-old funnyman to discuss his unusual road to comedy success.

NUVO: How did you originally get into doing comedy?

CHRIS REDD: I just failed at everything else. I saw a commercial for Second City one day, while high and sitting on my couch, to take classes for their anniversary year. I thought this being funny thing could maybe be something because I've always loved comedy. I just never thought of it as an actual job. So then, I went to take a class, and I did an open mic. It was on from there. I was obsessed with it.

NUVO: You say you "failed at everything else." Tell me about "everything else" that came before comedy.

REDD: I was trying to rap for a very long time. That was the only thing I really ever saw myself doing. I worked countless hours at it. I worked over a stutter doing rap. I built confidence doing it. It was my everything for real.

I've had 50 jobs, so I've literally worked in everything from insurance to Olive Garden to Blockbuster to overnights at Target. Just everything. McDonald's a bunch of times. A bank job. Sales in every single way you can think of. I've just done everything man. I say failed to be funny, but all of those setbacks were just preparing me. I learned how to take a lot of lumps, which is very useful in this industry.

NUVO: From watching your standup, I've noticed you talk a lot about gang-related experiences. Is that something you were

around a lot growing up?

REDD: Oh yeah man. I wanted to be a gangster my entire life, so I tried to run the streets, even when we moved to the suburbs. Commuting is not a gangster concept, but I didn't see it as that at the time. So I have a lot of really awkward stories from my childhood because I was really out in those streets. I was really getting fooled and punked and beaten up.

I learned how to actually hang and run with gangs. I was really doing it. It didn't work out, and I wasn't the best gangster. I will be real about that. But what it ended up doing was giving me a ton of stories that I would later use for my comedy, and now I have an endless supply of dumb-ass decisions I've made. It's interesting seeing people laugh so hard at things that hurt so much at the time, but it's beautiful in that way.

NUVO: In what ways has being on *Saturday Night Live* challenged you as a comedian?

REDD: It's challenged me in every single way because you have to think outside of just what's funny to you. You have to think about how this joke will affect somebody. It challenges your level of writing. You have to write smarter and better and quicker, and you have to write for other people. So it stretches that muscle of really learning someone's voice and really playing to somebody's strengths through the text of it.

NUVO: You have upcoming stand-up performances at The Comedy Attic in Bloomington. Have you ever performed there before?

REDD: No man! I haven't been to Bloomington at all, but I'm really looking forward to it. I hear nothing but great things about The Comedy Attic from comics, and it's a rare thing for comics not to complain about something because that's what we do. People have nothing but dope things to say, so I'm really excited. ■

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SPORTS

NAPTOWN ROLLER DERBY'S PLAYOFF STREAK HALTED

Division I Travel Expense Too High for Team to Compete

BY **DEVON DEAN** // EDITORS@NUVO.NET

A 10-1 record in professional sports almost always means a post-season appearance.

Unfortunately, that is not the case for the Naptown Roller Derby Tornado Sirens. Despite a 10-1 record, the high cost of travel is keeping the team sidelined from postseason play for the first time in eight years.

The word came from the team's official Twitter account on July 16:

"After competing in postseason play for the past eight years, earning a third place medal in Division 2 last year and achieving a 10-1 record this season, Naptown is proud to have earned an invitation to play in this year's tournaments and disappointed that we cannot participate [...]"

WFTDA offered Naptown Roller Derby's Tornado Sirens a spot in Division 1 playoffs, but it was with heavy hearts that we had to decline due to the high cost of travel."

"The Tornado Sirens started the season ranked #49 in WFTDA," says Tornado Siren Emily Udell. "We're now ranked #33. We set league records for our longest winning streak, most points scored, and biggest point spread! We suffered one three-point loss to Dallas, but we view losses and close games as learning opportunities."

One loss by three points. A stellar season with wins over teams across the country. A postseason berth should've been a no-brainer.

But in January, the Women's Flat Track Derby Association (WFTDA) announced an overhaul of the playoff seeding process, which led to putting Naptown in a somewhat precarious predicament.

Because they ranked 33rd in world standings, the league's only option for playoffs was to front the cost of traveling to A Corona, Spain, which is about a six-hour car ride from Madrid along Spain's North Coast.

While traveling to Spain to play the



// PHOTO BY STACY KAGIWADA

fastest-growing amateur sport in the world sounds like a dream, it's also a considerable expense. Sponsorships for roller derby athletes are few and far between. Instead, they rely on fan attendance at home bouts and sponsorships from local businesses as primary revenue streams.

"We have fundraised in the past to help make travel games possible, but the expense of overseas travel is considerable. We decided as a team that international travel was out of reach this year," Udell explains.

NUVO did reach out to WFTDA for official comment on Naptown's situation and for an explanation as to why Spain was their only option, but never received a response.

Udell says the league is looking forward to a few months of rest. "We all love derby, but it's good to give our bodies a chance to recover from the work we put in throughout this season."

Udell says the league is also in the midst of planning a "hard-hitting 2019 season for our fans to enjoy at home," as well as working toward a better position for accepting a playoff invitation next year. The first home bout will likely be in January at the Indiana State Fairgrounds.

Visit naptownrollerderby.com for more information on season tickets for the 2019 home season. **N**

OCT.
3

EVENT // Beartooth w/ Knocked Loose
WHERE // Deluxe at Old National Centre
TICKETS // oldnationalcentre.com

NOV.
6

EVENT // New Politics
WHERE // Deluxe at Old National Centre
TICKETS // oldnationalcentre.com



THREE VOICES UNITED

Indianapolis' Wife Patrol is a Band on a Mission

BY SETH JOHNSON // SJOHNSON@NUVO.NET

Upon walking into a Wife Patrol show, you'll quickly notice one thing: there's no lead singer. Rather than having one member at the forefront, the Indianapolis rock 'n' roll band shares the spotlight equally between its three members.

"Everybody sings," says bassist/vocalist Nicole O'Neal. "We might not all always sing together or at the same time, but everybody sings at some point, and I think that's really cool. I like that it doesn't have to be focused on one person, and I feel like you can do more with that."

Known for their crunchy, '90s-leaning sound, Wife Patrol has repeatedly impressed audiences in Indy and beyond since releasing their first batch of demos in 2016. With a knack for writing simple, harmony-infused rock songs, the trio has several shows on the near horizon, including one at State Street Pub on Friday, Aug. 10 and another at The Spot Tavern in Lafayette on Saturday, Aug. 11. The band is also one of the many featured music acts on this year's final Oranje event happening at the Coca Cola Bottling Plant on Saturday, Sept. 22.

All with their fair share of music background, O'Neal, guitarist/vocalist Greg O'Neill, and drummer/vocalist Natasha O'Neill first started playing music together in a rather unordinary fashion. "We just met through mutual friends here [in Indy]," Greg says. "Nicole posted a picture on Facebook of a bass guitar she bought, and our last names are all O'Neal/O'Neill. So I think someone was like, 'Family band?' And that was literally the catalyst." The trio gelled quickly, drawing from a myriad of influences in the process.

"At the same time we started playing together, I started making a point to listen to more women, and that really influenced me in terms of what I felt I could contribute," O'Neal says. "I also was just really seeking out three-piece bands. So I listened to a lot, and still listen to a lot, of Sleater-Kinney. They're one of my favorite bands."

Like Sleater-Kinney, Wife Patrol is constantly expanding on their sound, despite only being a three-piece. "It doesn't have to be a limitation," O'Neal says of the three-piece band structure. "You just spread things out." When it comes to songwriting, the band

WHAT // Wife Patrol w/ Evening Standards and Future Virgins
WHEN // Friday, Aug. 10
WHERE // State Street Pub
TICKETS // At the door (\$5-10)

also takes a rather unique approach, with Greg coming up with the initial guitar riff for a song, Natasha writing the lyrics, and O'Neal making sure everything is arranged just right.

"Every song is truly a song by Wife Patrol as a collective," Natasha says. "While we all have our own individual strengths, it's what we do as a collective that makes it what it ultimately is. If you take away any one piece where we contribute, then the songs don't get where they are."

With a lineup that's two-thirds female, Wife Patrol also makes a point to empower and stand up for other women in music. "One thing that I've been learning is creating space, not just for you but for others," O'Neal says. "We recently had a show where it was going to be two bands, and we were like, 'We'd really like to have another band and be able to create room for more women on

stage.'" Topics like this are regularly discussed amongst the trio.

"It's good to have conversations about intentionality [with gender representation on stage] because a lot of times it's not that there are any negative mindsets or intentions around the way things operate, but it's just not occurring to people," Natasha says. "When people aren't putting thought into it, there's an opportunity to make it better if you are intentional."

O'Neal adds, "You can't always hope that someone will do it or catch on. It's a lot of work to change a culture so you have to find those small ways that you can either invite people in or fight back when you need to. Sometimes it's just being aware."

Looking ahead, fans of Wife Patrol can expect three new songs recorded by Indiana music legend Paul Mahern. "Having Paul encourage us while setting appropriate expectations [in the studio] was completely invaluable," Natasha says of their time working with Mahern. While no release date is public yet, Wife Patrol plans on putting out a 7-inch record of the songs sometime soon. ■

RED BARAAT BRINGS THE PARTY

Brooklyn Band has a North Indian Sound Packed Full of Energy

BY KYLE LONG // MUSIC@NUVO.NET

There are few sounds in music as exciting as the thundering rhythm of the dhol—the double-headed drum that fuels the raucous North Indian Punjabi folk music known as bhangra. Red Baraat leader Sunny Jain has played a large role in introducing the drum to American audiences. His hard-hitting dhol provides the foundation for Red Baraat's brass-based celebration of Indian music. Jain holds down a busy touring schedule with Red Baraat, hitting dozens of jazz clubs, dance halls, and festivals around the United States every year.

Jain founded Red Baraat in 2008 with the intent of merging the South Asian music his family enjoyed at home with the jazz, rock, and funk he grew up hearing and playing in Rochester, New York. I spoke with Jain via phone to learn more about his work in music. Jain will bring Red Baraat to the Newfield's Amphitheater on Saturday, Aug. 18. You can visit DiscoverNewfields.org for more information.

NUVO: Red Baraat is truly a one-of-a-kind band. I'm curious what led you to form the group?

SUNNY JAIN: I was coming primarily from a jazz background playing drum set. Some years previous to that, I had jumped into the dhol and really fell in love with the instrument. I grew up with Panjabi folk music and bhangra music, along with classic Bollywood tracks from the '60s, '70s, and '80s. But I was wanting to form something that was a throwback to these Indian brass bands I remember seeing on summer vacations to India as a child. I didn't want to just replicate those brass bands. I wanted to bring in the influences of what New York was, and the musicians I play with there, whether it be jazz, funk, or go-go. I wanted to bring in that whole collage of sound to Red Baraat.



In the first year together, at every show we played we would get another gig at the end of the show. Someone would come up and say, "What are you doing next month? Can you play my festival?" So that was happening consistently here in New York for a year. From there, everything steamrolled into traveling 150 days a year for the last few years and playing shows all over the world.

NUVO: I've read that prior to starting Red Baraat you played percussion for the Pakistani rock band Junoon?

JAIN: Right. I joined Junoon in 2006. It was when the original band broke up with Salman Ahmad and Ali Azmat. Ali stayed in Karachi, and Salman moved to New York. Salman was the lead guitarist and writer for the group. I joined Salman in what continued to be Junoon. I played mostly drum set

WHAT // Red Baraat
WHEN // Saturday, Aug. 18
WHERE // Newfields
TICKETS // discoverNewfields.org

and occasionally dhol on some of the shows. The tabla player in the group was Samir Chatterjee who used to be my guruji. Samir was the one who first called me up to play with Junoon.

It's funny because I remember hearing Junoon's *Azadi* tape in 1998 when I was visiting my family in India. I was asking my cousin for different types of music other than Bollywood, and he gave me this tape from a Pakistani band called Junoon. I listened to it, and eight years later, I get a call from Samir Chatterjee and he mentioned a band called Junoon. I said, "Is it the same

band that sang 'Sayonee' and 'Dosti'?" I had no idea they were around still, so it was exciting to jump in and play with them.

NUVO: Jazz is a huge part of the Red Baraat sound. Jazz and Indian music have carried on a strong relationship going back to the 1950s, if not earlier. Do you keep up with the jazz scene in India?

JAIN: I did for a long time. I have a great drummer friend named Adrian D'souza, who lives in Mumbai. There are so many great jazz musicians who live in Mumbai, Delhi, Bangalore, Goa, and all over. But I haven't kept up with the scene since probably the mid-2000s, which is when I stopped touring over there with my jazz groups. But it was flourishing and there were so many great musicians we came across when we were traveling there. It was really cool. ■

JEFF BECK // PHOTO BY ROSS HALFIN

ON THE ROAD AGAIN

Legendary Guitarist Jeff Beck Brings Summer Tour to Ruoff

BY ALAN SCULLEY // MUSIC@NUVO.NET



In the annals of rock and roll history, Jeff Beck will always be considered part of the Big Three of highly influential guitarists who came out of the UK in the mid- to late-1960s. Like the other two, Eric Clapton and Jimmy Page, Beck served time in The Yardbirds. But unlike the other two, Beck has spent the past five-plus decades charting a career course that's found him traveling down broader musical byways that has made it far more difficult to pin him down musically.

And he wouldn't have it any other way. This supremely talented instrumentalist, who is considered a "guitarist's guitarist" has seen his schedule ramp up considerably in the past two years. In 2017, Beck released *Live at the Hollywood Bowl*, which chronicled his 2016 performance at this storied venue that commemorated 50 years of his musical career.

This year not only sees him hitting the road with Paul Rodgers (of Free and Bad Company) and Ann Wilson (Heart) for the Stars Align Tour (with a stop at Ruoff Music Center on Friday, Aug. 10), but also releasing *Still On the Run: The Jeff Beck Story*, a documentary that does a deep chronological dive into the life of this notoriously private British musical icon. Not surprisingly, it was a project in which the unfailingly polite and self-deprecating Beck didn't want to necessarily want to participate.

"I turned it down, probably twice or three times. But they kept coming back and they were so sweet and said they were going to do the best job they could. It was really touching for me, too, when I saw it. I wondered where the money went—maybe it was in bribes," he said with a laugh during a recent phone interview.

WHAT // Jeff Beck with Paul Rodgers and Ann Wilson

WHEN // Friday, Aug. 10

WHERE // Ruoff Music Center

TICKETS // livenation.com

"Eric Clapton said such generous things that were so touching to me. There was always this almost unhealthy acid feeling in The Yardbirds where [the narrative was] that he hated me because I replaced him. The stories in the band were that he was a moody, aggressive young guy who would knock you off. Then I met him for the first time. I'm not saying he wasn't without mood at sometimes, but I was, too. So what? We were young and trying to get there."

Beck's talents have not only found him carving out quite an impressive solo career, but led to his working with a wide

range of artists including Kate Bush, Diana Ross, Cyndi Lauper, Morrissey, Seal, Donovan, Stanley Clarke, Les Paul, Kate Bush and Toots and the Maytals.

Through it all, his enthusiasm and appreciation of his fellow musicians is undiminished and genuine. He gets a kick out of recounting seeing Jimi Hendrix play in England for the first time as a relative unknown and sharing his impression with Pete Townshend, who was coming in to see Hendrix's second show as Beck was leaving from the first one.

"I saw maybe one of the first or second shows [Hendrix] ever did [in England] at Queensgate. I'll never forget it. It was a funny thing because nobody knew who he was and it was just a bunch of models there—mostly girls wearing Carnaby Street stuff. And he comes on and starts 'Like a Rolling Stone' and playing the guitar with his teeth and I thought, 'What am I going to do tomorrow?'" Beck recalled with a laugh. "I was coming out of that show and saw Pete Townshend, who asked, 'What's he like?' I said, 'He's like you, without the arm swing.'"

Currently on the road with Rodgers and Wilson (as well as a few of his own dates), Beck was anxious to play live, having been out of commission last year after undergoing a surgical procedure and not having been in the studio for 18 months.

"I didn't want to be two years off the road, which is the last time we toured and I played the Hollywood Bowl. I had to sit out last year because I had a shoulder operation. It was over in a day, but it was a year of agony. I couldn't put a T-shirt on for six months. I could get it over my head, but I couldn't pull it down. So I just sat by the pool and it was a brilliant summer," he said.

"I was thinking that I should be doing something, and I really understood what it was like to be challenged. I couldn't even push myself off the chair," Beck said. "But it's all better now and it's all looking good. We'll hopefully have three incredible diverse shows with Paul and Ann's voices, loads of memories, loads of great new stuff and somewhere I fit in the middle." ■

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THURSDAY // 8.09

Nicole Atkins w/ Ruby Boots at HI-FI

Be sure to catch the sweet sounds of Nashville's queen of the croon, Nicole Atkins, Thursday night at HI-FI. She's been touring her latest record *Goodnight Rhonda Lee* throughout the midwest with Ruby Boots, a fellow soulfully badass singer-songwriter who's all the way here from Australia.



SATURDAY // 8.11

Dick Dale w/ Danny Thompson's Hot Rod Nebula
at The Melody Inn

The one and only King of Surf Guitar himself, Dick Dale, returns to The Melody Inn ready to shred the night away. The guy has been playing guitar for over sixty fucking years. Of course, the only suitable opener for an international legend is a local one, and Danny Thompson's Hot Rod Nebula is just that. Get there early, it's gonna be packed.



SATURDAY // 8.11

Romanus Records Fest at Square Cat Vinyl

Head to Square Cat Vinyl in Fountain Square on Saturday for Romanus Records Fest. Brother O Brother is celebrating the release of their new EP, *Monster Truck*, with 11 bands and the show is only \$10. Witness the madness and enjoy sets from The Maness Brothers, Go Go Buffalo, All Seeing Eyes, Joshua Powell & The Great Train Robbery, Suck The Honey, Vesperia, Mutts and CATL. Maybe chug a beer or three.



TUESDAY // 8.14

Tim Carroll and Dale Lawrence at State Street Pub

Alright, kids. You got all week to clear your schedule for this one, so don't fuckin' miss Tim Carroll (of The Gizmos, duh!) when he plays State Street Pub on Tuesday night with Dale Lawrence from The Vulgar Boatmen and Alexander-Lee McQueen. And really, if ya ain't hip to 'em already, spend the next few days listening to The Gizmos. It's rock 'n roll history, man.



WEDNESDAY // 8.15

Santoros, Radar Gold, The Katatonics at Pioneer

Holy crap, y'all. Next Wednesday at Pioneer is gonna be as chill as a big ol' shady spot on the beach. Santoros is bringin' their surfy garage goodness from Los Angeles, The Katatonics paddled on up here from Bloomington and they know how to rip, and Radar Gold (formerly Cherrys) recently got married to each other and are as impressive live as they are just plain adorable.

WEDNESDAY // 8.08

Andra Faye & Scott Ballantine

The Jazz Kitchen

6 p.m. **FREE**, 21+

**Cut Throat Freak Show
w/ The Emotron**

The Melody Inn 7 p.m. \$5, 21+

Blues Jam w/ Gordon Bonham

The Slippery Noodle Inn

8:30 p.m. **FREE**, 21+

Caroline Says, Jessica Risker

The Bishop (Bloomington)

8:30 p.m. \$10, 18+

THURSDAY // 8.09

Rascal Flatts

Ruoff Music Center 7:30 p.m.

\$23+, all-ages

Castlecomer

White Rabbit Cabaret

8 p.m. \$10, 21+

Peekaboo

The Mousetrap

9 p.m. **FREE**, 21+

Parlor Voice, Hollier

The Melody Inn

8 p.m. \$5, 21+

Dana Skully and

The Tiger Sharks,

Wampus Milk Daddies

State Street Pub

8 p.m. \$5, 21+

Funky MojoDaddy

The Slippery Noodle Inn

8:30 p.m. \$5, 21+

Toke, Irata, Weed Demon

Black Circle Brewing Co.

7 p.m. \$6, 21+

FRIDAY // 8.10

Jeff Beck, Paul Rodgers,

Ann Wilson

Ruoff Music Center

7 p.m. \$17+, all-ages

Bigger Than Elvis

Radio Radio 8 p.m. \$5, 21+

Evening Standards,

Future Virgins, Wife Patrol

State Street Pub

9 p.m. \$5, 21+

Bomb Cats, The Lickers,

Solemn Meant Walks

The Melody Inn 9 p.m. \$5, 21+

DJ Shaw Shank,

Switchblades, Samaro

Pioneer 9 p.m. \$5, 21+

Amoramora w/ Flex McKinney

The Mousetrap

9 p.m. \$5, 21+

Lil Tragic Emerson Theater

4:30 p.m. \$12, all-ages

Target Acquired, A Modest

Proposal, Lucy Furr

Hoosier Dome 7 p.m. \$8, all-ages

SATURDAY // 8.11

Umphrey's McGee

The Lawn at White River

6:30 p.m. \$24+, all-ages

Starset Deluxe at

Old National Centre

7:30 p.m. \$20, all-ages

Manners, Please and Wife Patrol

The Spot Tavern 9 p.m. \$5, 21+

Bad Dagger

The Mousetrap 9 p.m. \$10, 21+

The Mid-Summer Throwdown

Emerson Theater 4:30 p.m.

\$10 - \$15, all-ages

Goonsquad

Hoosier Dome 7 p.m.

\$12, all-ages

SUNDAY // 8.12

Motion Device

The Vogue Theatre

8 p.m. \$35+, 21+

Jim Chappell

The Jazz Kitchen

7 p.m. \$20, 21+

The Pat Petrus Trio

The Melody Inn 8 p.m. \$5, 21+

Paul Holdman &

Rebekah Meldrum

The Slippery Noodle Inn

7:30 p.m. **FREE**, 21+

Blackberry Smoke w/

JJ Grey + Mofro

The Lawn at White River

6 p.m. \$18+, all-ages

MONDAY // 8.13

Gene Deer

The Slippery Noodle Inn

8:30 p.m. **FREE**, 21+

Acoustic Open Mic

Irving Theater 7 p.m.

FREE, all-ages

Johnny Ping's Open Stage

The Thompson House

8 p.m. **FREE**, 21+

TUESDAY // 8.14

The Artisanals, Cicada Rhythm

Hi-Fi 7:30 p.m. \$12, 21+

Red Hot Whiskey Sippers

The Jazz Kitchen 6 p.m. **FREE**, 21+

Gordon Bonham

The Slippery Noodle Inn

7:30 p.m. **FREE**, 21+

Mastodon, Dinosaur Jr.

The Clyde Theatre (Ft. Wayne)

6:30 p.m. \$33, all-ages

WEDNESDAY // 8.15

All Ages Jazz Jam

Square Cat Vinyl

7 p.m. **FREE**, all-ages

Tim Brickley Troubadour

The Jazz Kitchen

6:30 p.m. **FREE**, 21+

Freethinker

The Melody Inn 7 p.m. \$5, 21+

Grand Funk Railroad

Indiana State Fairgrounds

7:30 p.m. **FREE**, all-ages

Dizgo The Bluebird

(Bloomington) 9 p.m. \$5, 21+

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♈ ARIES (March 21-April 19): Palestinian American writer Susan Abulhawa writes that in the Arab world, to say a mere “thank you” is regarded as spiritless and ungenerous. The point of communicating gratitude is to light up with lively and expressive emotions that respond in kind to the kindness bestowed. For instance, a recipient may exclaim, “May Allah bless the hands that give me this blessing,” or “Beauty is in the eyes that find me beautiful.” In accordance with current astrological omens, I propose that you experiment with this approach. Be specific in your praise. Be exact in your appreciation. Acknowledge the unique mood and meaning of each rich exchange.

♉ TAURUS (April 20-May 20): According to my analysis of the astrological omens, you need this advice from mythologist Joseph Campbell: “Your sacred space is where you can find yourself again and again.” He says it’s “a rescue land ... some field of action where there is a spring of ambrosia—a joy that comes from inside, not something external that puts joy into you—a place that lets you experience your own will and your own intention and your own wish.” Do you have such a place, Taurus? If not, now is a great time to find one. If you do, now is a great time to go there for a spell and renew the hell out of yourself.

♊ GEMINI (May 21-June 20): When he was 20 years old, future U.S. President Thomas Jefferson had an awkward encounter with a young woman who piqued his interest. He was embarrassed by the gracelessness he displayed. For two days afterward, he endured a terrible headache. We might speculate that it was a psychosomatic reaction. I bring this up because I’m wondering if your emotions are also trying to send coded messages to you via your body. Are you aware of unusual symptoms or mysterious sensations? See if you can trace them back to their source in your soul.

♋ CANCER (June 21-July 22): There’s a zone in your psyche where selfishness overlaps generosity, where the line between being emotionally manipulative and gracefully magnanimous almost disappears. With both hope and trepidation for the people in your life, I advise you to hang out in that grey area for now. Yes, it’s a risk. You could end up finessing people mostly for your own good and making them think it’s mostly for their own good. But the more likely outcome is that you will employ ethical abracadabra to bring out the best in others, even as you get what you want, too.

♌ LEO (July 23-Aug. 22): You probably gaze at the sky enough to realize when there’s a full moon. But you may not monitor the heavenly cycles closely enough to tune in to the new moon, that phase each month when the lunar orb is invisible. We astrologers regard it as a ripe time to formulate fresh intentions. We understand it to be a propitious moment to plant metaphorical seeds for the desires you want to fulfill in the coming four weeks. When this phenomenon happens during the astrological month of Leo, the potency is intensified for you. Your next appointment with this holiday is August 10 and 11.

♍ VIRGO (Aug. 23-Sept. 22): In her poem “Dogfish,” Virgo poet Mary Oliver writes, “I wanted the past to go away, I wanted to leave it.” Why? Because she wanted her life “to open like a hinge, like a wing.” I’m happy to tell you, Virgo, that you now have more power than usual to make your past go away. I’m also pleased to speculate that as you perform this service for yourself, you’ll be skillful enough to preserve the parts of your past that inspire you, even as you shrink and neutralize memories that drain you. In response to this good work, I bet your life will open like a hinge, like a wing—no later than your birthday, and most likely before that.

♎ LIBRA (Sept. 23-Oct. 22): Libran fashion writer Diana Vreeland (1903-1989) championed the beauty of the strong nose. She didn’t approve of

women wanting to look like “piglets and kittens.” If she were alive today, she’d be pleased that nose jobs in the U.S. have declined 43 percent since 2000. According to journalist Madeleine Schwartz writing in *Garage* magazine, historians of rhinoplasty say there has been a revival of appreciation for the distinctive character revealed in an unaltered nose. I propose, Libra, that in accordance with current astrological omens, we extrapolate some even bigger inspiration from that marvelous fact. The coming weeks will be an excellent time for you to celebrate and honor and express pride in your idiosyncratic natural magnificence.

♏ SCORPIO (Oct. 23-Nov. 21): “Maybe happiness is this: not feeling like you should be elsewhere, doing something else, being someone else.” This definition, articulated by author Isaac Asimov, will be an excellent fit for you between now and Sept. 20. I suspect you’ll be unusually likely to feel at peace with yourself and at home in the world. I don’t mean to imply that every event will make you cheerful and calm. What I’m saying is that you will have an extraordinary capacity to make clear decisions based on accurate appraisals of what’s best for you.

♐ SAGITTARIUS (Nov. 22-Dec. 21): I’ve compiled a list of new blessings you need and deserve during the next 14 months. To the best of my ability, I will assist you to procure them. Here they are: a practical freedom song and a mature love song; an exciting plaything and a renaissance of innocence; an evocative new symbol that helps mobilize your evolving desires; escape from the influence of a pest you no longer want to answer to; insights about how to close the gap between the richest and poorest parts of yourself; and the cutting of a knot that has hindered you for years.

♑ CAPRICORN (Dec. 22-Jan. 19): “It has become clear to me that I must either find a willing nurturer to cuddle and nuzzle and whisper sweet truths with me for six hours or else seek sumptuous solace through the aid of eight shots of whiskey.” My Capricorn friend Tammuz confided that message to me. I wouldn’t be surprised if you were feeling a comparable tug. According to my assessment of the Capricorn zeitgeist, you acutely need the revelations that would become available to you through altered states of emotional intelligence. A lavish whoosh of alcohol might do the trick, but a more reliable and effective method would be through immersions in intricate, affectionate intimacy.

♒ AQUARIUS (Jan. 20-Feb. 18): Not even five percent of the world’s population lives in a complete democracy. Congratulations to Norway, Canada, Australia, Finland, Ireland, Iceland, Denmark, New Zealand, Switzerland, and Sweden. Sadly, three countries where my column is published—the U.S., Italy, and France—are categorized as “flawed democracies.” Yet they’re far better than the authoritarian regimes in China and Russia. (Source: *The Economist*.) I offer this public service announcement as a prelude to your homework assignment. According to my astrological analysis, you will personally benefit from working to bring more democracy into your personal sphere. How can you ensure that people you care about feel equal to you, and have confidence that you will listen to and consider their needs, and believe they have a strong say in shaping your shared experiences?

♓ PISCES (Feb. 19-March 20): Mystic poet Kabir wrote, “The flower blooms for the fruit: when the fruit comes, the flower withers.” He was invoking a metaphor to describe his spiritual practice and reward. The hard inner work he did to identify himself with God was the blooming flower that eventually made way for the fruit. The fruit was his conscious, deeply felt union with God. I see this scenario as applicable to your life, Pisces. Should you feel sadness about the flower’s withering? It’s fine to do so. But the important thing is that you now have the fruit. Celebrate it! Enjoy it!

HOMEWORK: If you could make money from doing exactly what you love to do, what would it be? Testify at Freewillastrology.com.



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